

# JAAP | SYMPHONIE FANTASTIQUE

13 & 14  
SEP  
2019



靳茲 男中音  
Stephan Genz BARTONE

梵志登的  
幻想交響曲

13 & 14 SEP 2019  
FRI & SAT  
8PM

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall

hkphil.org

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梵志登 音樂總監  
Jaap van Zweden Music Director

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# 梵志登的幻想交響曲

## JAAP | Symphonie Fantastique

P. 2 布拉姆斯 BRAHMS 19'  
海頓主題變奏曲 Variations on a Theme by Joseph Haydn

P. 4 馬勒 MAHLER 16'  
《旅行者之歌》  
*Lieder eines fahrenden Gesellen (Songs of a Wayfarer)*  
愛人結婚那一天 When my darling has her wedding-day  
今早我走過田野 I walked across the fields this morning  
我有把熾熱的刀 I have a red-hot knife  
那雙藍藍的明眸 The two blue eyes of my darling

中場休息 INTERMISSION

P. 10 白遼士 BERLIOZ 49'  
《幻想交響曲》*Symphonie fantastique*  
白日夢，熱情 Rêveries, Passions  
舞會 Un bal  
田園景致 Scène aux champs  
受刑進行曲 Marche au supplice  
女巫安息夜之歌 Songe d'une nuit de sabbat

P. 14  梵志登 指揮 Jaap van Zweden Conductor

P. 16  靳茲 男中音 Stephan Genz Baritone

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## 布拉姆斯

# JOHANNES BRAHMS

海頓主題變奏曲，op. 56a

Variations on a Theme by Joseph Haydn, op. 56a

- 1833年5月7日生於漢堡
- 1897年4月3日卒於維也納
- 樂曲寫於1873年
- 1873年11月2日在維也納首演
- Born Hamburg 7 May 1833
- Died Vienna 3 April 1897
- Composed during 1873
- First performed in Vienna, 2 November 1873

### 背景

1875年，第一本權威海頓傳記出版，作者波爾是19世紀德意志音樂史學者。波爾做研究的時候，發現了一批從未出版過的手稿，而且真心相信是海頓的作品，當中包括一套六首管樂八重奏組曲（或稱「木管嬉遊曲」，大概為露天演出而寫）。大家可想而知波爾多麼興奮；稍後他邀請布拉姆斯來看看這批手稿。布拉姆斯不但同樣興奮不已，更對其中的降B大調組曲一見鍾情。樂曲其中一個樂章所用的旋律，有〈聖安東尼聖詠〉之稱，是整個樂章的基礎。布拉姆斯於是坐在波爾的房間裡，將這個主題抄下，說自己打算據此寫作一套變奏曲。可惜，儘管波爾認為這批手稿出自海頓手筆，但後來卻有證據顯示波爾是錯的——在史學研究中，這種情況其實也司空見慣。按現時的見解，這批手稿其實是海頓學生佩利耶的作品；〈聖安東尼聖詠〉則歷史悠久，甚至可以追溯至13世紀，起初也許是奧地利朝聖者的歌曲。

### THE BACKGROUND

Carl Ferdinand Pohl was a 19<sup>th</sup> century German music historian who in 1875 published the first definitive biography of Haydn. During his researches Pohl unearthed some hitherto unpublished manuscripts which he genuinely believed to be by Haydn. These manuscripts consisted of a set of six Suites (or *Feldparthie*) for wind octet intended for open-air performance. He was understandably excited and invited Johannes Brahms to come and see the manuscripts for himself. Brahms, too, was thrilled by the discovery and took an immediate interest in the Suite in B flat which included a movement based on a melody described as “St Antoni Chorale”. He sat down in Pohl’s room, copied out this theme, and declared his intention of writing a set of variations on it. Unfortunately, as so often happens in matters of historical research, Pohl’s assumption that the manuscripts were by Haydn has since been proven wrong. Current thinking is that the music is the work of one of Haydn’s pupils, Ignace Joseph Pleyel, while the “St Antoni Chorale” may originally have been an Austrian pilgrims’ song dating back to the 13<sup>th</sup> century.

Whatever the source of the melody, Brahms used it as the basis for two of his most famous works. Interestingly he wrote two sets of Variations on the theme simultaneously; one for two pianos and the other, heard in

無論旋律出自何處，布拉姆斯確實以這個旋律為基礎，寫作了他其中兩首最知名的作品。說來有趣，他根據這個主題同時寫作兩首變奏曲；其一是雙鋼琴曲，另外一首則是管弦樂曲——也就是今晚演出的一首。雙鋼琴版本1873年8月完成後，作曲家曾親自與克拉拉·舒曼彈奏；三個月後，管弦樂版本由布拉姆斯指揮維也納愛樂樂團首演。首演非常成功，布拉姆斯的管弦樂作品也隨即在國際樂壇上聲名鵲起。

### 音樂

作曲家為了模仿原作特色，在主題初次出現時突出簧片樂器；往後是八個短篇變奏：

1. 稍活躍：小提琴奏出流動的副旋律，根據聖詠主題的基本和聲輪廓寫成。
2. 更活潑：變得更活躍，小提琴的下行音型，就像雨點落下，落在木管所奏的主題骨幹上。
3. 有動感地：主題隱隱約約地在樂團每個樂器組別輪流出現。
4. 稍快的行板：一個憂鬱的變奏，由雙簧管掀開序幕。
5. 活潑地：既輕快又活力充沛，樂團各樂器偶爾奏起零碎的主題片段。
6. 活潑地：作曲家將主題轉位，選用頭四個音符，寫出一個恍如躍馬奔騰的音型，由圓號奏出。
7. 優雅地：優雅的舞曲，跟典型的布拉姆斯圓舞曲很相似。
8. 不太快的急板：旋律的碎片像陣陣疾風，在樂團各樂器間晃過。

樂曲最後以宏偉的帕薩加利亞舞曲作結：主題先在低音響起，然後得意洋洋地在樂團高音區現身。

today's concert, for orchestra. He completed the Variations for two pianos in August 1873 when he played it with Clara Schumann, while the orchestral Variations was first heard three months later in a performance given by the Vienna Philharmonic Orchestra conducted by Brahms himself. The success of this concert marked the beginning of Brahms' international fame as an orchestral composer.

### THE MUSIC

After the initial statement of the theme in which the character of the original Suite is imitated by the prominence given to reed instruments come eight short variations:

1. *Poco più animato*: the violins present a flowing counter-melody over the basic harmonic outline of the chorale theme.
2. *Più vivace*: more animated with the violins descending like drops of rain over the skeleton of the theme played by woodwind.
3. *Con moto*: each division of the orchestra hints at the theme in turn.
4. *Andante con moto*: a melancholy variation announced by the oboe.
5. *Vivace*: brisk and energetic with little snippets of the theme occasionally popping up around the orchestra.
6. *Vivace*: a galloping figure from the horns based on the first four notes of the theme inverted.
7. *Grazioso*: an elegant dance, typical of a Brahms Waltz.
8. *Presto non troppo*: like little gusts of wind fragments of the melody flutter around the orchestra.

The work ends with a majestic Passacaglia in which the theme is in the bass before emerging triumphantly in the upper echelons of the orchestra.

### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、定音鼓、敲擊樂器及弦樂組。

Two flutes, piccolo, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, timpani, percussion and strings.

## 馬勒

# GUSTAV MAHLER

## 《旅行者之歌》

### *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer)

愛人結婚那一天	When my darling has her wedding-day
今早我走過田野	I walked across the fields this morning
我有把熾熱的刀	I have a red-hot knife
那雙藍藍的明眸	The two blue eyes of my darling

- 1860年7月7日生於波希米亞卡里斯特
- 1911年5月18日卒於維也納
- 樂曲寫於1883至1885年
- 1896年3月16日在柏林首演
- Born Kaliště, Bohemia 7 July 1860
- Died Vienna 18 May 1911
- Composed 1883-1885
- First performed in Berlin 16 March 1896

#### 背景

1881年10月，馬勒獲盧比安納（現斯洛文尼亞首府）國家歌劇院聘為指揮，指揮生涯正式開始；到他獲聘為維也納歌劇院指揮時，事業更達顛峰。開始當指揮後，惟有將創作擱在一旁。可是在盧比安納當了兩年指揮後，馬勒卻著手寫作新曲——後來成為他第一首完全成熟的作品兼第一套管弦樂聯篇歌曲傑作——《旅行者之歌》。雖然歌詞多數以詩集《少年魔號》所輯詩歌為藍本（日後馬勒還把其中多首詩歌譜曲），但歌詞基本上都由作曲家親撰。由於馬勒只能在劇院每年夏休時寫作，因此樂曲進展緩慢；樂曲脫稿後再花上多年來修改才公開演出，這時他已經完成三首交響曲了。

#### THE BACKGROUND

In October 1881 Gustav Mahler was appointed conductor at the Landestheater in Ljubljana, and so began a career which culminated in his appointment as conductor of the Vienna Opera. Composing had to take a back seat, but two years after taking up his appointment at Ljubljana Mahler started to write what was to become his first fully mature work and the first of his major orchestral song-cycles, *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). He devised the texts himself, although they were largely drawn from poems from *Des Knaben Wunderhorn* (The Boy's Magic Horn), many of which Mahler set throughout his career. Able to devote himself to composing only during the summer months, the work progressed slowly, and even after completing it Mahler continued to revise it over many years before presenting it in a public performance – by which time he had already completed three symphonies.

#### THE MUSIC

*Songs of a Wayfarer* was written following an unhappy love-affair Mahler had with a young actress; as he confided to a friend, "I have written a cycle of songs which are all dedicated to her. She has not seen them.

## 音樂

馬勒曾跟一名年輕女演員陷入苦戀，《旅行者之歌》正是戀情結束後馬勒的抒懷之作。他向友人透露：「我寫了一套聯篇歌曲，每首都獻給她的。她沒見過。曲子裡有甚麼是她不曉得的？」她快要嫁作人婦（但新郎另有其人）的時候，馬勒究竟有何感想，她肯定能從**第一曲**〈愛人結婚那一天〉知得一清二楚（歌詞請見第6頁）。

**第二曲**〈今早我走過田野〉（第6頁）的旋律，馬勒也在第一交響曲用過。樂曲脫離了第一曲的傷感，大自然的美令傷心人重拾樂觀態度。可是到頭來，不論是溫暖的日光，還是美妙的鳥語，始終未能令他徹底釋懷。

馬勒其實跟這個女子兩情相悅；據他所言，兩人未能長廝守只因「外力」作祟。他平日指揮工作繁重，靠春夏兩季休假期間到上奧地利州散心，寄情山林。在自然美景懷抱之中、當山林之聲縈繞之際，他以旅人自況，落魄度日、經歷人情冷暖，感受萬般滋味。**第三曲**（第8頁）所表達的情感，顯然是對「外力」的怨忿。

**第四曲**（第8頁）再現愁緒。開始時，音樂踏著葬禮似的步伐，代表主人翁獨自闖蕩世界，從此拋下愛人。詞中提及的菩提樹，其實是種富於浪漫色彩的象徵物——死亡。

What could they tell her that she does not know already?" Certainly she can have had no doubts what Mahler thought of her impending wedding (to someone else) from the **first song** (please refer to page 7 for the lyrics).

The **second song** (page 7) in the cycle makes use of a melody which Mahler also incorporated into his First Symphony. It moves away from the grief of the first song to offer a more optimistic view as the beauties of nature impinge on the sorrowful lover. In the end, however, even the warmth of sunshine or the beauty of a bird's song cannot provide unrestrained happiness.

Mahler's love was by no means unrequited; it was, as he put it, only "external forces" which prevented their union. He found solace during his spring and summer breaks from his heavy conducting schedule in the mountains and forests of upper Austria and there, surrounded by the sights and sound of nature, he associated himself with a wayfarer, passing through life and experiencing every emotion from the outside. With the **third song** (page 9), that emotion is very clearly anger at those "external forces".

Grief and sorrow again come to the surface in the **fourth song** (page 9), with its opening funeral tread as the lover sets off on his own into the world, leaving his beloved behind for ever. The reference to a Linden Tree recalls the romantic association of that tree with death.

## 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管（全兼英國管）、三支單簧管（其一兼低音單簧管）、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器、豎琴及弦樂組。

Three flutes (one doubling piccolo), two oboes (all doubling cors anglais), three clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp and strings.

I  
愛人結婚那一天，  
她的大喜日，  
我的傷心日！  
我會走進自己狹小的房間，  
在那黑暗、狹小的房間，  
為愛人灑淚、灑淚，  
為了我的愛人！

藍色的花兒別凋謝啊！  
可愛的鳥兒，  
你在綠油油的石南上歌唱！  
天啊，這世界怎能這樣美好？  
吱吱！吱吱！

鳥兒莫再唱！花兒莫再開！  
春天已逝。  
一切歌聲已成過去。  
午夜夢迴，  
就會想起傷心事，  
自己的傷心事！

II  
今早我走過田野；  
每根草仍掛著露水。  
愉快的鳥兒對我說：  
「嗨！早安！  
你啊！這世界不是益發美好嗎？  
吱吱！吱吱！既美麗又生機勃勃啊！  
這世界使我多麼愉快！」

還有，田野裡的鈴蘭  
滿懷好意，愉快地  
一邊搖響鈴兒（叮、叮）  
一邊道出清早的問候：  
「這世界不是日益美好嗎？  
叮！叮！美好的事物啊！  
這世界使我多麼愉快！」

然後，在陽光裡  
世界忽然閃閃生輝；  
一切都變得有聲有色，  
是在陽光普照的時候！  
不論是花是鳥，不分是大是小！  
「你好，  
這世界不美嗎？  
嗨，不是嗎？難道世界不美嗎？」

我的快樂日子也會開始嗎？  
不、不——我是說  
快樂日子將永不來臨！

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein,  
Weine, wein' um meinen Schatz,  
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!  
Vöglein süß!  
Du singst auf grüner Heide.  
Ach, wie ist die Welt so schön!  
Ziküth! Ziküth!

Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!  
Alles Singen ist nun aus.  
Des Abends, wenn ich schlafen geh',  
Denk' ich an mein Leide.  
An mein Leide!

Ging heut morgen übers Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
"Ei du! Gelt? Guten Morgen! Ei gelt?  
Du! Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
Ihren Morgengruß geschellt:  
"Wird's nicht eine schöne Welt?  
Kling, kling! Schönes Ding!  
Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles Ton und Farbe gewann  
Im Sonnenschein!  
Blum' und Vogel, groß und klein!  
"Guten Tag,  
ist's nicht eine schöne Welt?  
Ei du, gelt? Schöne Welt?"

Nun fängt auch mein Glück wohl an?  
Nein, nein, das ich mein',  
Mir nimmer blühen kann!

I

When my darling has her wedding-day,  
Her joyous wedding-day,  
I will have my day of mourning!  
I will go to my little room,  
My dark little room,  
And weep, weep for my darling,  
For my dear darling!

Blue flower! Do not wither!  
Sweet little bird!  
You sing on the green heath.  
Alas, how can the world be so fair?  
Chirp! Chirp!

Do not sing! Do not bloom!  
Spring is over!  
All singing must now be done.  
At night when I go to sleep,  
I think of my sorrow,  
Of my sorrow!

II

I walked across the fields this morning;  
Dew still hung on every blade of grass.  
The merry finch spoke to me:  
"Hey! Isn't it? Good morning! Isn't it?  
You! Isn't it a lovely world?  
Chirp! Chirp! Fine and crisp!  
How the world delights me!"

Also, the bluebells in the field  
Ring out merrily with good spirits.  
Their bells ring; Ding, Dong!  
They greet the morning:  
"Isn't it a lovely world?  
Ding, Dong! Beautiful ring!  
How the world delights me!"

And then in the sunshine  
The world began to sparkle;  
Sounds and colours burst out  
in the sunshine!  
Flower and bird, great and small!  
"Good day,  
Is it not a lovely world?  
Hey you, isn't it? A lovely world?"

Now will my happiness also begin?  
No, no, it cannot be,  
My joy can never bloom!

### III

我有把熾熱的刀，  
挺挺的插在我胸膛。  
唉！傷得很深哪！  
傷及一切快樂、歡喜的情緒。  
天啊，這附身的邪惡東西！  
沒有停止，  
沒有鬆懈，  
不分晝夜折磨我。  
當我想安睡時。  
唉！

我抬頭望天  
但見一雙藍眼睛。  
唉！走過黃澄澄的田野，  
遠遠看見她金色秀髮，  
在風中飄揚。  
唉！

當我從夢中驚醒  
聽到她銀鈴似的笑聲時——  
唉！  
但願可以躺在  
黑色棺木裡——  
眼睛再也不用睜開！

### IV

那雙藍藍的明眸  
是我愛人的眼睛。  
是這美目把我帶來  
這偌大的世界。  
我不得不告別這  
至愛之地！  
藍藍的眼睛啊，  
為何凝視著我？  
現在我要面對永恆的哀愁。

我走出去，步入寧靜的夜，  
走過大片漆黑荒野。  
沒人跟我話別。  
再見！  
愛與哀跟我作伴！

路上佇立著一棵菩提樹，  
在這裡，我第一次  
能在睡夢裡歇息！  
菩提樹花  
像雪花般飄落，  
落在我身上，  
我不知道是怎樣活下去的，  
一切都已重新開始！  
一切！一切：愛與哀，  
還有塵世與夢幻！

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! Das schneid't so tief  
In jede Freud' und jede Lust.  
Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh',  
nimmer hält er Rast,  
Nicht bei Tag, noch bei Nacht,  
wenn ich schlief.  
O Weh!

Wenn ich in dem Himmel seh',  
Seh' ich zwei blaue Augen stehn.  
O Weh! Wenn ich im gelben Felde geh',  
Seh' ich von fern das blonde Haar  
Im Winde wehn.  
O Weh!

Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern' Lachen,  
O Weh!  
Ich wollt', ich läg auf der  
schwarzen Bahr',  
Könnt' nimmer die Augen aufmachen!

Die zwei blauen Augen  
von meinem Schatz,  
Die haben mich in die  
weite Welt geschickt.  
Da muß ich Abschied nehmen  
vom allerliebsten Platz!  
O Augen blau,  
warum habt ihr mich angeblickt?  
Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht  
Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt.  
Ade!  
Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,  
Da hab' ich zum ersten Mal  
im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten  
über mich geschneit,  
Da wußt' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles, Lieb und Leid  
Und Welt und Traum!

III

I have a red-hot knife.  
A knife in my breast.  
O woe! It cuts so deeply  
Into every joy and delight.  
Alas, what an evil guest it is!  
Never does it rest  
Never does it relax,  
Neither by day, nor by night,  
When I would sleep.  
O woe!

When I gaze up into the sky  
Two blue eyes look back at me.  
O woe! When I walk in the yellow field,  
I see in the distance fair blond hair  
Waving in the wind.  
O woe!

When I awake from a dream  
And hear the tinkle of her silvery laugh,  
O woe!  
I wish I could lay down on my  
black bier.  
Would that my eyes never open again!

IV

The two blue eyes  
Of my darling  
Have sent me into the  
Wide world.  
I had to take my leave of this  
Much-loved place!  
O blue eyes,  
Why did you gaze on me?  
Now I will have eternal sorrow and grief.

I went out into the quiet night  
Across the dark heath.  
No one bade me farewell.  
Farewell!  
My companions are love and sorrow!

By the road stood a linden tree,  
Where, for the first time,  
I found rest in sleep!  
Under the linden tree  
That snowed its blossoms  
Over me,  
I did not know how life went on,  
And all was well again!  
All! All, love and sorrow  
And world and dream!

# 白遼士

## HECTOR BERLIOZ

《幻想交響曲》，op. 14

*Symphonie fantastique*, op. 14

白日夢，熱情	Rêveries, Passions
舞會	Un bal
田園景致	Scène aux champs
受刑進行曲	Marche au supplice
女巫安息夜之歌	Songe d'une nuit de sabbat

- 1803年12月11日生於法國拉科特－聖安德烈
- 1869年卒於巴黎
- 樂曲寫於1827至1830年
- 1830年12月5日在巴黎首演
- Born La Côte-St-André, France, 11 December 1803
- Died Paris 8 March 1869
- Composed between 1827 and 1830
- First performed in Paris on 5 December 1830

### 背景

1827年9月11日，白遼士在巴黎欣賞莎劇《哈姆雷特》。當日的《哈姆雷特》以英語演出，不諳英語的白遼士其實一句也聽不懂，可是莎劇的威力依然令他看得如癡如醉；更令他如癡如醉的，還有飾演奧菲莉亞的愛爾蘭女演員史密夫森。四天後，他再去看史密夫森演出（這次演《羅密歐與茱麗葉》女主角）。白遼士自言，那是「我生命中最戲劇性的時刻」。他對史密夫森癡心一片，頻頻給她寫信送禮，甚至為了可以天天從家中窗戶看看心上人，特意搬到她住處附近居住。然而史密夫森對白遼士追求攻勢完全無動於衷，令白遼士沮喪至極，甚至想過尋死。剛巧他不久前讀過戴昆西的《一個英國癮君子的自白》，

### THE BACKGROUND

Hector Berlioz attended a performance of Shakespeare's *Hamlet* in Paris on 11 September 1827. The performance was in English, a language he did not understand, but he was totally captivated by Shakespeare's drama and even more so by the Irish actress Harriet Smithson who played the role of Ophelia. Four days later he went to see her in the title role of *Romeo and Juliet* and described the encounter as "the supreme drama of my life". He was totally infatuated, showered her with gifts and letters, and even took an apartment close to hers so that he could see her from his window every day. Her complete indifference to his advances so disturbed him that he contemplated suicide and, having recently read Thomas De Quincey's *Confessions of an English Opium-Eater*, he imagined himself as De Quincey's young artist, who having been spurned by the woman of his dreams, takes opium and destroys his life. Berlioz set out his feelings in a new work, the "Episode in the Life of an Artist" (of which the *Symphonie fantastique* formed the first part).

### THE MUSIC

Berlioz circulated the audience at each of the early performances of the *Symphonie*



史密夫森 Harriet Smithson  
By Claude-Marie-Paul Dubufe  
(Wikimedia Commons)

## 弦外之音 EXTRA

白遼士刻意遷就日期，將首演安排在史密夫森回來巴黎的日子，希望能打動佳人，贏得芳心。哪有這麼幸運！她根本不知道有這首作品存在。幾年後，白遼士再為她安排《幻想交響曲》演出——不過這一次，史密夫森真的到場欣賞，樂曲也真的發揮神效：兩人1833年共諧連理。

Berlioz's hope was that Harriet Smithson would attend the first performance which he had deliberately timed to coincide with her return to Paris, and be so touched that her heart would melt and Berlioz's love would be reciprocated. No such luck! She never even knew of the work's existence until Berlioz arranged another performance for her several years later. On this occasion Harriet did attend, the music did the trick, and the two were married in 1833.

就幻想自己就是戴昆西筆下那個年輕藝術家，遭到夢中情人拒絕後吞鴉片，結果自毀一生。白遼士馬上動筆寫作新曲「藝術家生命中的一頁」（《幻想交響曲》正是當中的第一部分）。

### 音樂

《幻想交響曲》發表初期，每次演出，白遼士都讓觀眾傳閱他親自撰寫的樂曲介紹，將樂曲解釋為「用器樂演出的戲劇。由於沒有台詞輔助，故事大綱先要解釋清楚。」

**白日夢，熱情：**年輕藝術家想起心儀的完美女子，時而滿懷激情，時而患得患失（心上人由一個重複出現的主題代表，貫穿全曲，白遼士稱之為「固定樂思」。「固定樂思」在樂章緩慢的長篇引子後出現，由小提琴奏出）。

**舞會：**小提琴和豎琴描繪上流社會五光十色的舞會。玩樂之際，藝術家看見心上人出現（「固定樂思」先由長笛和雙簧管奏出，然後交給單簧管）。他知道，無論自己身在何方，只要見到她、想起她，就會心亂如麻。

*fantastique* with his own programme notes explaining that it was an “instrumental drama whose outline, lacking the assistance of speech, needs to be explained in advance”.

### **Rêveries, Passions** (Day-dreams, Passions).

The young artist recalls the passions and the alternating despair and elation of his love for the ideal woman (represented throughout the work by the recurring theme – Berlioz described it as the *idée fixe* – given out by the violins after the movement's long, slow introduction).

**Un bal** (A Ball). Violins and harps suggest the glitter of a society ball. The artist is enjoying himself until he sees his beloved (the *idée fixe* appears from the flute and oboe, and later the clarinet). He realises that, wherever he is, he cannot escape the emotional turmoil brought on by seeing or thinking about her.

**Scène aux champs** (In the Fields). The artist goes out into the countryside and his spirits are raised by the sound of two shepherds playing their pipes to each other in the distance. (One of Berlioz's characteristically unconventional instructions is for an oboe to be placed off-stage while it is answered on-stage by the melancholic cor anglais.)

**田園景致：**藝術家走到郊外去；聽見兩個牧人吹起風笛，遙遙呼應，心情也愉快起來。（白遼士要求一支雙簧管在舞台以外演奏，由台上的英國管奏出抑鬱的旋律呼應。這種不尋常的要求在他的樂曲屢見不鮮。）但這時他又想起心上人，令他心煩意亂。最後，一個牧人吹起風笛，另一人卻不見影蹤。暴風雨漸漸迫近。

**受刑進行曲：**現在，藝術家很清楚自己滿腔情意注定枉費，便企圖吞鴉片尋死。但由於分量太少，所以就陷入一連串噩夢般的幻覺中：夢見自己殺死了心上人，被判死刑、被押往刑場，驚慌萬分地看著劍刀砍下，看著自己身首異處。

**女巫安息夜之歌：**鴉片誘發的夢境還沒完結。藝術家看見一大群可怕的女巫、靈體和怪物聚在一起要為他送葬。周圍不時傳出怪異的嘈吵聲、呻吟聲、突如其來的笑聲，還有遠處的呼喊聲。就在女巫、怪物歡呼的當兒，心上人出現了——但她馬上到處行樂，舉止古怪。原本古老而高貴的聖詠《震怒之日》，在這裡顯得怪異滑稽。傳統上，《震怒之日》與死亡有關；但現在卻彷彿嘲弄著這個葬禮似的——這個瘋狂藝術家真可憐。

樂曲剖析中譯：鄭曉彤

But thoughts of the woman creep back and disturb him. At the end one shepherd takes up his pipe again but the other has gone. A thunderstorm approaches.

**Marche au supplice (March to the Scaffold).** The artist now knows beyond doubt that his love is not going to be returned and he takes opium in order to kill himself. But the dosage is too weak and he plunges into a nightmarish series of hallucinations in which he kills the woman and is sentenced to death. He is marched to the scaffold and watches in horror as the blade drops and he is beheaded.

**Song d'une nuit de sabbat (Witch's Sabbath Night Song).** The opium-induced dream continues and the artist sees a ghastly crowd of witches, spirits and monsters assembled for his own funeral. Strange noises, groans, bursts of laughter and far-off shouts can be heard and, accompanied by a roar of joy from the assembled throng, his beloved arrives and immediately plunges into the grotesque merry-making. A monstrous parody of the noble and ancient *Dies Irae* chant, traditionally associated with death, appears to mock the poor, demented artist's funeral rites.

All programme notes by Dr Marc Rochester

#### 編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管（其一兼降E單簧管）、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、兩支大號、兩組定音鼓、敲擊樂器、兩座豎琴及弦樂組。

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling E-flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two tubas, two sets of timpani, percussion, two harps and strings.



A SOUND COMMITMENT 弦諾



# 梵志登 JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Dallas Symphony Orchestra

梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家之一。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監（由2018/19樂季開始擔任）。梵志登大師於本樂季的客席演出計有：芝加哥交響樂團、克里夫蘭交響樂團、荷蘭電台愛樂樂團、上海交響樂團、荷蘭皇家音樂廳管弦樂團等。

梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、萊比錫布業大廳樂團、洛杉磯愛樂、維也納愛樂、柏林愛樂，以及倫敦交響樂團。

梵志登灌錄了許多錄音，均大獲好評。最新錄音於2019年9月推出，為紐約愛樂世界首演禾夫的《Fire in my mouth》，繼續由環球唱片旗下的Decca Gold品牌發行。2018年，梵志登與香港管弦樂團完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。他備受讚譽的歌劇演出《羅恩格林》、《紐倫堡的名歌手》及《帕西法爾》已錄製成CD/DVD發行。

梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic – a post he has held since the 2018/19 season. Guest engagements this season include the Chicago Symphony, Cleveland Orchestra, Netherlands Radio Philharmonic, Shanghai Symphony and Amsterdam's Royal Concertgebouw Orchestra.

Maestro van Zweden has appeared as guest conductor with many other leading orchestras around the globe, among them the Orchestre de Paris, Leipzig Gewandhausorchester, Los Angeles Philharmonic, Vienna Philharmonic, Berlin Philharmonic and the London Symphony Orchestra.

Jaap van Zweden has made numerous acclaimed recordings, the most recent of which is a September 2019 release with the New York Phil of the world premiere of Julia Wolfe's *Fire in my mouth*, continuing the New York Phil's partnership with Universal Music Group's Decca Gold label. In 2018 with the HK Phil, he completed a four-year project conducting the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which have been recorded and released on Naxos Records. His highly praised performances of *Lohengrin*, *Die Meistersinger* and *Parsifal* are available on CD/DVD.

Born in Amsterdam, van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and in 2012 was named *Musical America's* Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation. The foundation supports families of children with autism.

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## 靳茲 STEPHAN GENZ

男中音 Baritone

靳茲生於德國艾爾福特，是享譽國際的男中音，以藝術歌曲的出色演繹著稱。他的音樂學習旅程在萊比錫的聖多馬合唱團開展，其後於萊比錫音樂學院隨漢斯－約金·拜爾學習聲樂，又於卡爾斯魯厄音樂學院跟隨白井光子和赫特穆特·賀爾學藝。他還曾隨知名歌唱家費殊－迪斯考及舒華歌夫深造。1994年，他接連在漢堡舉行的布拉姆斯國際合唱音樂大賽，以及斯圖加特沃爾夫國際聲樂大賽中勝出，從此聲名鵬起。1998年，他榮獲德國的石荷州頒發布拉姆斯獎，2000年更獲比利時樂評人選為「年度青年藝術家」。

靳茲自此經常於世界各大歌劇院演出，包括柏林國家歌劇院、漢堡國家歌劇院、巴黎各大歌劇院（巴士底、香榭麗舍、夏特雷）、米蘭史卡拉歌劇院、日內瓦大劇院、德累斯頓森柏歌劇院、威尼斯鳳凰劇院、莫斯科大劇院、史特拉斯堡歌劇院、科隆歌劇院，以及普羅旺斯艾克斯音樂節、巴登－巴登音樂節。

他曾經與鄭明勳、阿爾布斯特、哈丁、赫爾維格、漢高布洛克、庫因、庫依肯、雅各斯、高波斯、雷西、普雷特、巴圖烈第、長野健、泰特、辛諾波里、馬素、殷巴爾、沙告洛錫克、艾度·迪華特、亞奴閣等指揮合作。

靳茲近期的歌劇演出，包括在科隆歌劇院及日內瓦大劇院新製作的《魔笛》中飾演巴巴基諾一角，以及在威尼斯鳳凰劇院演繹康高特的歌劇《死亡之城》的法蘭克及法特茲兩個角色。

Born in Erfurt, Germany, Stephan Genz is an internationally recognised baritone known particularly for his excellence in the Lied repertory. After receiving his first musical training as a chorister in the Thomanerchor in Leipzig, he pursued his vocal studies with Hans-Joachim Beyer at the Leipzig Conservatory, and with Mitsuko Shirai and Hartmut Höll at the Karlsruhe Conservatory. He later studied with Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. He came to prominence after winning the International Johannes Brahms Competition in Hamburg (1994) and the International Hugo Wolf Competition in Stuttgart (1994). In 1998 he was awarded the “Brahms-Prize” of Schleswig-Holstein, and in 2000 the Belgium music critics elected him “Young Artist of the Year”.

Since then, Genz has appeared in leading opera houses including the Berlin Staatsoper, Hamburg Staatsoper, Paris (Bastille, Théâtre du Champs-Élysées, Châtelet), Teatro alla Scala Milano, Grand Théâtre de Genève, Semperoper Dresden, Teatro La Fenice Venice, Bolshoi Moscow, Strasbourg, Cologne and the Festivals of Aix-en-Provence and Baden-Baden.

He has worked with conductors Myung-Whun Chung, Gerd Albrecht, Daniel Harding, Philippe Herreweghe, Thomas Hengelbrock, Gustav Kuhn, Sigiswald Kuijken, René Jacobs, Jesús López Cobos, Fabio Luisi, Georges Prêtre, Bruno Bartoletti, Kent Nagano, Jeffrey Tate, Giuseppe Sinopoli, Kurt Masur, Elisha Inbal, Lothar Zagrosek, Edo de Waart and Nikolaus Harnoncourt.

Recent opera engagements include Papageno in new productions of *The Magic Flute* at the opera house of Cologne and the Grand Théâtre de Genève and the roles of Frank and Fritz in *Die tote Stadt* at the Teatro La Fenice.

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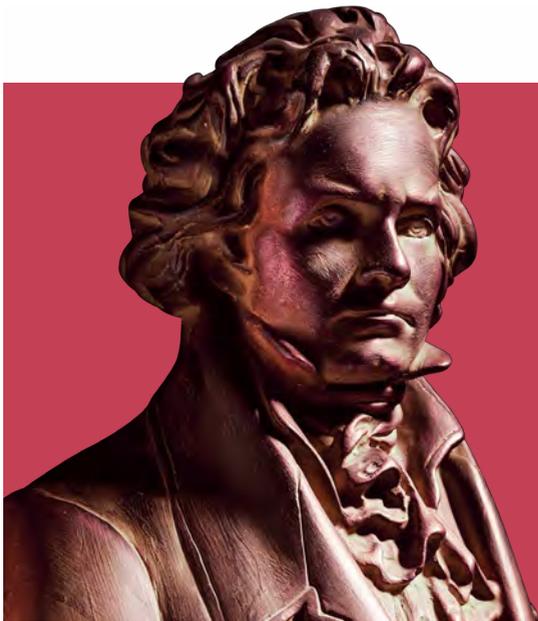
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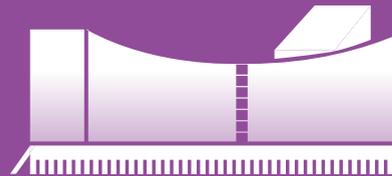
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 Orchestra of the Year



「5星級的香港管弦樂團和梵志登」  
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## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂獲英國著名古典音樂雜誌《留聲機》提名競逐年度管弦樂團，成為亞洲第一個獲此提名的樂團。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

*The Times*

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia’s foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil has been nominated for the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this nomination.

Jaap van Zweden, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. Maestro van Zweden is the 26<sup>th</sup> Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna’s famous Musikverein, the HK Phil has toured extensively within Mainland China. In celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner’s *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and



PHOTO: Cheung Wai-lok

這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音亦於2018年11月發行。

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、侯夫、祈辛、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

abroad. The recording of *Götterdämmerung* was released in November 2018.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

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## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap van Zweden

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余 隆  
Yu Long

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Cello: Letty Poon, Antonio Roig

圓號：趙展邦  
Horn: Harry Chiu

小號：巴達仁  
Trumpet: Esteban Batallán

長號：皮雅士  
Trombone: Faustino Núñez Pérez

大號：黎得駿\*  
Tuba: Lai Tak-chun\*

定音鼓：羅麥克^  
Timpani: Markus Rhoten^

敲擊樂器：鄭敏蔚  
Percussion: Eugene Kwong

豎琴：譚懷理  
Harp: Amy Tam

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## SPECIAL PROJECTS

### 信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

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#### Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

##### Rare instruments donated

• Enrico Rocca (1902) Violin, played by Mr Cheng Li

• Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster

• Joseph Gagliano (1788) Violin, played by

Mr Wang Liang, Second Associate Concertmaster

• Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

##### Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

• Two German Rotary Trumpets

• A set of Wagner Tubas

• A Flugelhorn

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• 安域高·洛卡 (1902) 小提琴·由程立先生使用

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• 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

##### 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

• 德國轉閥式小號兩支

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為支持港樂首演《指環》四部曲，

以下人士借出一套四支華格納大號

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• Paul and Leta Lau

• Ms Wincey Lam, Mr Raymond Wong,

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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the Ring Cycle

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#### A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,

played by Mr Jing Wang, Concertmaster

#### A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,

played by Mr Leung Kin-fung, First Associate Concertmaster

#### 胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，

由樂團第一副首席梁建楓先生使用

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YU LONG | Shostakovich 5

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28  
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POULENC *Les Animaux modèles Suite*  
COPLAND *The Red Pony Suite: Happy Ending*

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莫森，英語旁述

Ben Palmer, conductor  
Eric Monson, English narration

12  
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TM  
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彼得與狼幻想曲  
Peter & the Wolf Fantasia

莫扎特 D大調嬉遊曲，K. 136：第三樂章  
拉威爾 《鵝媽媽》組曲  
浦羅哥菲夫 《彼得與狼》  
MOZART Divertimento in D, K. 136: 3<sup>rd</sup> movement  
RAVEL *Ma mère l'Oye (Mother Goose) Suite*  
PROKOFIEV *Peter and the Wolf*

景煥，指揮  
阿徐，粵語旁述

Jing Huan, conductor  
Ah Tsui, Cantonese narration

1 & 2  
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齊里亞 《阿德里安娜·萊古英露爾》：我是謙卑的侍女  
浦朗克 雙鋼琴協奏曲  
布拉姆斯 《命運之歌》  
韋特（黃俊諱編曲） 《全世界的孩子們》  
及葉浩瑩、梁頌然、鄧慧中、張珮珊的港樂委約新作

SHOSTAKOVICH *Festive Overture*  
Ernesto DE CURTIS "Non ti scordar di me"  
Francesco CILEA *Adriana Lecouvreur: Io son l'umile ancella*  
POULENC Concerto for Two Pianos  
BRAHMS "Schicksalslied" (Song of Destiny)

Jack Noble WHITE *All the Children of the World*  
(arr. WONG Chun-wai)  
and HK Phil commissions by Austin Yip, Ray Leung, Joyce Tang  
and Florence Cheung

廖國敏，指揮  
鄺勵齡，女高音  
嫻婷鋼琴二重奏  
香港兒童合唱團  
香港管弦樂團合唱團

Lio Kuokman, conductor  
Louise Kwong, soprano  
Ping and Ting Piano Duo  
Hong Kong Children's Choir  
Hong Kong Philharmonic Chorus

8 & 9  
NOV 2019

Fri & Sat 8pm  
CC  
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梵志登與弗萊明  
JAAP | Renée Fleming

華格納 《崔斯坦與伊索爾德》：前奏曲及愛之死（管弦版本）  
舒伯特 三首藝術歌曲，為女高音和樂團而寫  
巴巴 《諾克斯維爾：1915之夏》，為女高音和樂團而寫  
蕭斯達高維契 第九交響曲

WAGNER *Tristan und Isolde: Prelude and Liebestod*  
(orchestral version)

SCHUBERT Three Songs for Soprano and Orchestra  
BARBER *Knoxville: Summer of 1915*  
for Soprano and Orchestra

SHOSTAKOVICH *Symphony no. 9*

梵志登，指揮  
弗萊明，女高音

Jaap van Zweden, conductor  
Renée Fleming, soprano

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